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[No. 229.]

[JANUARY, 1907.]

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To our many readers we offer our best wishes for a very happy and prosperous New Year.



We thank our readers for their kindly interest in the JOURNAL in years gone by. We hope we may count upon their continued help, by making the JOURNAL as widely known as possible.



Some new features (which will be continued monthly) will be found in this issue of the JOURNAL, and we hope they will prove interesting. We call special attention to the last paragraph, under "Musical Notes and Queries." There are many—young musicians especially—who come to points of difficulty now and again, and are in some doubt how to solve those difficulties. If any of our readers, so situated, will communicate with Dr. Mansfield, he will endeavour to help them. This arrangement ought to be of much service.



We hope to announce, in our February issue, the name of the winner of the prize for the best "Suggestion." We have received many post-cards containing numerous suggestions, and it will take some time to go through them. Further, owing to Christmas holidays we have to go to press earlier than usual.



Sir Frederick Bridge, when giving his lecture on the new Wesleyan Hymn and Tune Book in Lancashire, humorously said that from the organ loft in Westminster Abbey he could see the Wesley monument, and so knew that the eye of the great reformer was on him. Sir Frederick

also said he felt obliged to insert some "curly" tunes, but he believed that ere long they would be regarded as monstrosities.



Choirs often get the credit of being necessary evils. But the choir of the United Methodist Free Church at Castlemere are certainly entitled to the highest praise for their efforts to pay a large share of the cost of a new organ. They agreed to raise £150, but by a bazaar and other means they actually found £284. Excellent!



We hear of a new use for the phonograph, and one that saved much expense. A young lady in Australia, believing she had a good voice, was anxious to come to London to compete for a scholarship. The thought struck her to sing into the phonograph and then send the record to a well-known teacher of singing in London, asking his advice. This was done, and the expert's verdict was favourable. The lady consequently came from "down under," and was one of the two successful candidates out of 190 competitors.



The annual festival of the Nonconformist Choir Union is to be held at the Crystal Palace on Saturday, June 15. Applications from choirs wishing to take part should be made to the Secretary, Mr. Arthur Berridge, 24, Wallingford Avenue, North Kensington, London, W.



Next month we hope to give an illustrated article on Dr. H. Walford Davies, which will contain much interesting matter.

## Passing Notes.

THOSE who are fond of noting coincidences should not fail to observe the curious connection between William Shrubsole, the composer of "Miles' Lane," and Dr. Roland Rogers, the reinstated organist of Bangor Cathedral. In 1784 Shrubsole, as I showed in our December issue, lost his appointment as organist of Bangor Cathedral because he would persist in frequenting "conventicles." Some ten or twelve years ago Dr. Roland Rogers, filling that identical post at Bangor, had to resign because the Dean of the day objected to him opening organs in chapels. A hundred odd years had passed, and yet bigotry and intolerance had not died! Luckily, though poor Shrubsole was worsted, Dr. Rogers has lived to enjoy a triumph.

A lady novelist enlarges (in a preface) on the "prodigal days" in which we live. Her attention is directed chiefly to the musical prodigies. During the last three seasons, according to this petticoat censor, the newspapers have chronicled 73 new musical geniuses. I have long since ceased to keep count of the juvenile geniuses, but I do not hesitate to accept the lady novelist's figures. There is no child who scrapes the fiddle in public, or thumps a piano on a platform who is not a genius, provided his (or her) backers have money enough to pay for the reputation. Musical education is permeating all classes. A gentleman happened to ask in a certain house the other day (I had the story from himself) who played the piano he observed there. "Oh," replied the good woman, "a lady visitor who was here not long since played on it. But," she went on to say, "she had to take two hands to it, while my little girl can play a tune with one finger." Where's your vaunted infant prodigy after that?

A well-known musician tripped me up with a startler the other day. He said that a bachelor composer could never with his music touch the emotional depths of our nature. His idea was that the bachelor composer is, *ipso facto*, a man of cold-blooded, unemotional temperament. Well, what of Beethoven, Handel, Chopin, Schubert, Brahms, all unmarried men? Does their music fail in its appeal to the emotional sense because they did not contract to provide board and lodgings, bread and butter for one of the gentler sex? Not Beethoven's, Chopin's, Schubert's music, certainly. I do not include Handel, for I have never been quite sure in my own case whether it is the religious, the emotional, the traditional sense that is most affected by his music. But my well-known musician probably exaggerates the effects of bachelorhood on the composer. Handel, I fancy, would never have married in any case; but it was merely an accident that Beethoven, Chopin, and Schubert did not marry. Beethoven would have married the "immortal beloved" of his impassioned letters if circumstances had been favourable. Chopin would have married, too, if only he had been able boldly to declare his love;

and Schubert—well, Schubert died so early that we can hardly say anything of him in this connection.

As for Brahms, I should think he would never have married under any circumstances. He gave the most curious reasons for remaining a bachelor that I have ever met with. Here is what he wrote, late in life, to an intimate friend:

At the time when I should have best liked to marry, my pieces were hissed in concert rooms, or, at the best, received with icy coldness. I did not mind that, because I knew their true value, and I believed that the public taste would change. When afterwards I came home to my lonely room I did not feel despondent. On the contrary. But if in such moments I had had to meet the anxious, questioning eyes of a wife with the words, "Another failure," I could not have borne *that*. For a woman may love an artist, whose wife she is, ever so much, and even do what is called believe in him, still she cannot have the perfect certainty of victory which is in *his* heart. And if she had wanted to comfort me . . . A wife to pity her husband for his non-success! Ugh! I cannot bear to think what a hell that would have been to me.

It is a very pretty, a very significant story. But really, if Brahms had been a marrying man, he would never have reasoned the question in that cold-blooded way. He would have fallen in love like more ordinary mortals because he "couldn't help it," and his end would inevitably have been at the altar.

Nottingham has been celebrating the centenary of the death of Henry Kirke White, "Nottingham's one lamb," as Mr. Augustine Birrell rather spitefully calls him. Why do I note the fact here? Why, because Kirke White wrote that hymn, so familiar to all of us, "Much in sorrow, oft in woe." He wrote it, too, on the back of one of his mathematical papers—for he was a student at St. John's College, Cambridge. Literary criticism of the higher order sneers at Kirke White. Thus, Professor Saintsbury says "he was a good young man with a pathetic career, but a poetaster merely." The pathetic career is accepted. White was the son of a butcher, a reluctant lawyer's clerk, an enthusiastic student, a Cambridge undergraduate, and a victim of consumption. All this made his verse for a time popular. He was a poetaster, too, no doubt. But so, according to the higher criticism, were most of our great hymn-writers. What was Wesley? What was the author of "Rock of Ages"? Was Edward Perronet, who wrote "All hail! the power of Jesu's name," a great poet? Let us have done with this nonsense. Great hymn-writers are not necessarily great poets, nor great poets necessarily great hymn-writers.

Speaking of hymn-writers, my readers will pardon the "personal note" if I make special mention here of the passing away of an old friend of my own—the lady who wrote that very popular hymn, "The sands of time are sinking." Mrs. Anne Ross Cousin has gone to her rest at the long age of eighty-two.



I once asked her to tell me the story of "The sands of time." We were sitting in her cosy little room on the south side of Edinburgh, the fire burning brightly, the wind and the storm howling outside. "Well," she said, "this hymn was written in the Free Church manse of Irvine. My husband, you know, was minister there. I think it would be about the year 1854. I wrote it as I sat at work one Saturday evening, and though I threw it off entire at that time, it was the result of long familiarity with the writings of Rutherford, especially his letters. It first

appeared in the *Christian Treasury* as a poem of nineteen verses, and I had then no idea of its being used in an abridged form as a hymn." Thus are our popular hymns made—thrown off in a moment of inspiration. The grass is still green on Dr. Matheson's grave. I saw it the other day, and I could not help thinking of his repeated assertion that he had written "O love, that will not let me go" in less than a quarter of an hour. There must be such a thing as inspiration, after all.

J. CUTHBERT HADDEN.

### Pen Points.

THE question of Gregorians *versus* Anglicans has been revived again. Frankly, I hate Gregorians. Mr. Augustus Hare quotes a lady as remarking that "the old monks only sang Gregorians by way of penance, so why should we sing them?" Why, indeed? Henry Smart (we all play his organ music, I hope) once told a Gregorian enthusiast that his punishment in the next world would be an eternal pouring of red-hot crotchetts and quavers upon his poor, quivering, angelic body. It wasn't a bad joke, was it?

Neither was the Yankee's witticism, as my old friend Dr. Spark ("Vital Spark," we used to call him), of Leeds, set it down in his Reminiscences. The American found the Gregorian music in the Anglican service "rather tart"—no tune much. "Made by your village organist, I guess," he said. His clerical host set him right, and assured him that these Gregorian chants were thought to be identical with the Hebrew melodies that King David himself used to sing and play on his harp. "Well, now," drawled the Yankee, "I am very glad indeed to hear this, because it clears up in my mind a little difficulty I have always experienced in reading the Bible as to the real reason why Saul threw his javelin at David when he was a-trying to soothe his royal master of a rayther awkward temper with those ancient ditties." There you have the case against Gregorians! Who will state the case "for" with equally convincing point?

Mr. John Francis Barnett, the composer of "The Ancient Mariner," and many more popular cantatas, tells in his recently-published Reminiscences how Pachmann, the Chopin pianist, once found Henselt "wearing as many as five thick coats, one over the other." He must have been a chilly mortal! Mr. Barnett says that Henselt, though he had "enormous executive powers" as a pianist, suffered so much from nervousness that he seldom appeared in public. Alas! but for nervousness many a player would have become celebrated. Mr. Barnett quotes the late Ernest Pauer as observing to him: "I do not know what nervousness is." But is not a certain amount of nervousness inseparable from the artistic temperament?

Mr. Barnett mentions having seen Spohr in England. He did not wear five coats. But he wore a

red waistcoat—a "bright red Turkey shawl pattern"—which, as he was a very big man, displayed "a considerable surface of red." This was when he came to London in 1820, at the invitation of the Philharmonic Society. He wanted to make an impression, and he thought to do it best by the red waistcoat.

He tells us all about it himself. "Scarcely had I appeared in it in the street," he says, "than I attracted the general attention of all who passed. The grown-up people contented themselves with looks of surprise and then passed on; but the young urchins of the street were loud in their remarks, which unfortunately I did not understand, and therefore could not imagine what it was in me that so displeased them. By degrees, however, they formed a regular tail behind me, which grew constantly louder in speech and more and more unruly. A passer-by addressed me, and probably gave me some explanation of its meaning, but as it was in English, I derived no benefit from it." And all because of a red waistcoat!

The eminent violinist composer, thus persecuted, made for the house of his friend Ferdinand Ries, Beethoven's pupil, who was then settled in London; when Mrs. Ries explained to him that a general mourning had been officially ordered for George III., whose death had recently taken place, and that Spohr's waistcoat had therefore acted as a red rag to sorrowing John Bull!

The story, recounted once by Mr. F. G. Edwards, reminded him of an anecdote which used to greatly amuse Mendelssohn. At a country funeral the parish clerk, or sexton, was clad in a red waistcoat. When the clergyman remonstrated with him upon the unseemly colour of his garment, the clerk replied: "Well, what does it matter, your reverence, so long as the heart is black!"

Sir Frederick Bridge has been on tour with a lecture on "Shakespeare and Music." What a theme that is! I have on my shelves three separate volumes devoted to it: (1) "The Handbook of Shakespeare Music," by Alfred Roffe (1878); (2) "Shakespeare and Music," by Edward W. Naylor (1896); and (3) "Shakespeare in Music," by Louis

C. Elson (1901). Sir Frederick Bridge will add a fourth presently, I feel sure. Why not? He would treat the subject lightly yet learnedly—has he not shown us how in his "Samuel Pepys, Lover of Musique"?

Meanwhile, in his lecture, he does not fail to work in the usual witticism. Do you remember how, in "Hamlet," the players enter with recorders? "O! the recorders: let me see one," exclaims the royal Dane. What were the recorders? "They were not representatives of the law," says Sir Frederick Bridge. Of course not. The recorder was a kind of beak flute like a flageolet. Bacon says it had a conical bore and six holes. So it had, we may say, the general figure of a modern oboe, but was played with a "whistle" mouthpiece instead of a reed.

Curiously enough, Sir Frederick's brother, Dr. Joseph C. Bridge, the organist of Chester Cathedral, lectured some five years ago to the Musical Association on a "set" of recorders preserved in the Grosvenor Museum at Chester. There is only one other complete set known, I believe—that at Nurem-

berg. The Chester organist is hardly less zealous as an antiquary than he is in his duties as a church musician.

Commend me to the Yankee for daring originality. Here is Dr. Goodchild, of the Baptist Church on Forty-Second Street, New York, who steps down from his pulpit every Sunday to make room for a "sacred siffler" and a professional performer of hymns upon musical glasses. He says he fills his church in that way when he could not fill it otherwise—a poor compliment to himself, surely.

It is good to fill your church, no doubt. But I should be afraid that when a violin has displaced the musical glasses, and given way to a cornet, to be succeeded by a dulcimer and a Jew's harp, or a magic lantern at evening service, the novelty would wear off and the masses relapse into non-church-going. Luckily the majority of our churches here prefer, and will continue to follow the golden mean of a simple and dignified ritual. No lasting good comes of sensationalism, either in music or preaching.

MAJOR FORTH.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., TRINITY UNIVERSITY, TORONTO;  
F.R.C.O.; L.Mus.L.C.M.; L.Mus.T.C.L.  
(Author of "*The Student's Harmony*," etc., etc.)

WITH the New Year comes the purchase of new calendars. Judging from "information received," the sale of those devoted to music and musicians is somewhat on the increase. The real musical calendar—one with a daily quotation, in music type, of a complete musical phrase, for a given day to be taken from some work of a composer born on that day—would be, we fear, too costly in production, and, consequently, too high priced to command a remunerative sale. The idea, however, might be worth the attention of some enterprising publisher, should such a one happen to read these lines. By the way, is it not strange that, so far as we are aware (*pace* Mr. Algernon Ashton), no composer of real note can claim the 1st of January as his birthday? The late Mr. Stephen Stratton once stated in the columns of the *Musical Age* that more than a dozen musicians sprang into being on New Year's Day. But Mr. Stratton did not furnish us with their names. Consequently we have no means of determining their rightful position in the Pantheon of musical art.

But if no very prominent composers have commenced their career on New Year's Day, that day is memorable as the birthday of that remarkable instrumentalist, Henry Lazarus, "the most accomplished clarinettist which this country has produced." Born on January 1st, 1815, the London lad trained under the best bandmasters of his day, and, in 1840, became the principal clarinettist at the Sacred Harmonic Society, Her Majesty's Theatre,

and at all the leading concerts and festivals. He was also Professor of his instrument at the Royal Academy of Music and at Kneller Hall, the military school of music. He retired in 1892, and died on the 6th of March, 1895, at the good old age of eighty. He was one of those few men of whom it could truthfully be said that it was better to hear him than only to be able to hear of him.

Just at present there is every reason why the memory of Lazarus should be kept fragrant, the modern neglect and seeming unpopularity of wind instruments being as deplorable as it is inexplicable. Neither so difficult nor so expensive as stringed instruments of similar quality, while far more in demand (owing to the paucity of performers), the flute, oboe and clarinet—to say nothing of that most human of all instruments, the French horn—ought to find devotees in all musical society. As drawing-room instruments the foregoing are most effective, and a good amateur performer on either of them is sure to be regarded as more or less of a local "lion." We never consider the years of study we spent upon stringed instruments (for which we had only moderate ability) to have been wasted, but we always regret that circumstances prevented us from obtaining much more than a passing acquaintance with many brass and wind instruments upon some of which our modesty still permits us to believe we could have played with, at any rate, an average amount of success.

In the course of an after-dinner speech, on the occasion of a banquet given to Mr. T. P. O'Connor

at the Hotel Cecil, Sir Charles Stanford caused some little fluttering amongst the publishing dovecotes by declaring that Schubert, selling his "Erlking" to a Viennese publisher for about 7s., was better off a century ago than is the present-day English composer of "absolute" music, who knows that if he offered any of his MSS. to an English publisher he would get them returned by the next post with a polite intimation that their difficulty was an insurmountable barrier to their sale. Sir Charles further asserted that nine-tenths of the best music in England was still in MS., a condition of things which could only be paralleled in English literature by imagining that the works of all the great English poets and philosophers of recent date were still in MS. also. But Sir Charles appears to have forgotten that, in the matter of the publication of MSS. of merit, the difficulty is more judicial than financial. Musicians might, perhaps, combine and form a subsidised publishing firm, but who would decide upon the MSS. to be published? The spirit of prejudice and partisanship, so prevalent in other musical matters (*e.g.*, musical examinations), leaves but little hope that justice would be done in this particular instance. At present the publication of meritorious MSS. is as difficult in practice as it is commendable in theory.

A certain village in the "north countree" possesses a parish church with a parson who edits a parish magazine, the only remarkable thing about all the foregoing being the contents of the magazine. In the latter the worthy vicar announces his discovery that mixed choirs are troubled with "three lively attendant devils." Our clerical friend is not only exact as to their number—"three," not seven—and as to their character—"lively," not lying—but

he has evidently come to close quarters with them at some time or other, for he is actually able to call these fiends by name, viz., the "dress" devil, the "flirting" devil, and the "quarrelling" devil. Strange that after nearly a quarter of a century's experience of mixed choirs we have never made the acquaintance of these creatures! The devil of indifference we know. He is ubiquitous. Indeed, some say he is more often to be found in the pews than in the choir stalls. But at a properly conducted rehearsal there should be no time for either flirting or quarrelling, and as to dress, we believe that it is even possible to express sartorially respect for "first day" and its associations. But the mixed choir has always been a much maligned institution, and in this recent phase of malignity it is in excellent company. For was it not the Master Musician—the Man Whose coming was heralded by music, and Whose practice we observe every time we chant the Psalms or sing the Amens—of Whom it was said, "He hath a devil"?

The editor of the JOURNAL has expressed a wish that readers desirous of help or information upon any point of musical study or activity would send queries to the writer of these paragraphs, Dr. Orlando A. Mansfield, at his home address, Glenhaven, Torquay, when, if of general interest, these queries will receive acknowledgment and reply in this column month by month. It is now many years since we gave up the idea of being ornamental. But to be useful is still the *ne plus ultra* of our musical aspirations. Will our readers help us towards the attainment of this most desirable end by communicating to us some portion of their musical doubts and difficulties? We may not be able to solve or remove them all. But we will promise to make a really honest try.

## Master Musicians.

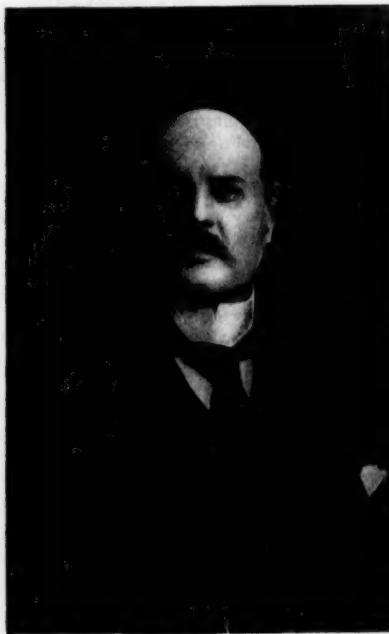
DR. A. L. PEACE.

A FRIEND of mine, writing once about the subject of this sketch, declared it to be an excellent thing for a man to have a name that puns well. I am not so sure, remembering the saying of the Frenchman that punning is the last refuge of the witless. But, doubtless, it is good sometimes to have a name which readily lends itself to the verbal sallies of the jocular person. The organists of St. George's Hall, Liverpool, have been particularly fortunate in this respect. How many of us have informed our less-instructed fellows that the Liverpool organist was the Best in the world? And how many of us have exercised our modest wit on the name of his successor? When Best died, the mourners, after going about the streets, found consolation in Peace—perfect Peace. There is a well-known hymn with these last words. It is said (but I have my doubts about it) that the late Rev. A. K. H. Boyd once de-

clared that he would never think of giving out "Peace, perfect Peace," to be sung in Glasgow Cathedral, because the eminent organist there would be sure to take it as a personal compliment! And so this jingle on the name goes on: the temptation is irresistible.

Dr. Peace's biography, if one were writing a bald notice for a musical dictionary, could soon be told, notwithstanding all that it represents of hard work as a student and of most distinguished work as a recital organist. Albert Lister Peace was born at Huddersfield in 1844, and is thus in his sixty-second year. He was something of a musical prodigy, for while still a child of five he could name by ear the absolute pitch of any note or chord struck on the piano. His parents, themselves musical, put him in good hands, and he was having piano lessons from a professor before he was six. A year later he began the study of the instrument

of which he was to become such an expert, his master being Mr. Henry Parratt (brother of Sir Walter Parratt), organist of the parish church at Huddersfield. At the gentle age of nine, he began his public career by being appointed organist of the parish church of Holmfirth. Very few organists can have held a post at a much earlier age than that. But young Peace was a very demon for practice. I



DR. A. L. PEACE.

believe he once parted with his skates to get a juvenile to blow for him in those days. He was once asked for a word of advice to young organists who would attain to eminence like himself. "Practise, my boy, practise," he replied. "Don't shirk the drudgery; stick to Rinck's *Organ School* and old Bach, and leave arrangements alone until you can play." Most young students would rather take the "arrangements" first, and Rinck and Bach afterwards!

Anecdotes of Peace's younger years are plentiful. Once, at a bazaar, or some such function, he had been playing the piano on a platform, hidden away behind some tall palms. Somebody asked who was the pianist, and the boy was lifted on to a table standing near. The table was frail, and but for the strong arm of the clergyman, a collapse would have disturbed (shall I venture it?) his *peaceful* career. One winter's day he was proceeding to afternoon service, following the choirmaster down the snow-covered road. The choirmaster's new silk hat showed a tempting mark; Peace made a snowball and took aim. "Much to my surprise," he says, "the hat fell off. There were

terrible threats of a thrashing, but we were barely in time for church, and to thrash me would take too long. The service calmed his rage, and there was no breach of the *peace*."

It is the Doctor himself who puns this time. It is from himself, too, that "I have the following gruesome tale. Dr. Peace writes: "One of those events incidental to the follies of youth happened when I was organist at Holmfirth Parish Church. One Sunday afternoon, after service, I went with a young friend to his home to tea. Just previous to this repast, we went into the garden and had a feed of green gooseberries, to which we did *ample* justice. All went well until the evening service, when an ominous upward movement became painfully manifest, and reached a climax during the chanting of the Psalms. But I stuck to my guns bravely, and nobody was any the wiser—except myself! In after years, when I visited the old church, I expected to find a gooseberry bush growing amongst the pedals. The old organ had, however, been replaced by a new one, otherwise, who knows whether my expectation might not have been realised?"

Another anecdote which ought to be recorded dates from about this time. Messrs. Conacher, the Huddersfield builders, had invited Dr. S. S. Wesley, then at Winchester, to inspect one of their organs with a view to getting a testimonial. Wesley came, and Peace, then seventeen, was put up to play for him. He played Best's arrangement of the Larghetto from Beethoven's second symphony, Wesley listening with closed eyes. Next morning, when the young player called, Mr. Conacher said: "Here, Peace, here's something for you," and handed him a sheet of notepaper. To his surprise, he read a flattering testimonial from the veteran. "What is the meaning of this?" he asked. "Oh," replied Mr. Conacher, "when Wesley was writing my testimonial he asked for another sheet of paper, saying, 'I will give the young man one as well.'" Do you suppose that Dr. Peace does not still treasure that interesting testimonial from the composer of "Blessed be the God and Father"?

After filling several appointments near home, Peace went to Glasgow in 1865 as organist to Trinity Congregational Church. Curiously enough, that was the very year in which the Church of Scotland sanctioned the use of organs. The coincidence is perhaps worth noting, for over a period of many years I should say that a good two-thirds of the organs placed in Scottish churches were opened by Dr. Peace. As his reputation extended, he was often called upon to advise committees in their choice of organs, and to give the subsequent inaugural recital. As one has said, it was obviously of great advantage, both educationally and by way of overcoming the long-lived prejudice against organs, that they should be introduced by so expert and notable a

"Palace" Part-Song Book. No. 12.

# IN THIS HOUR OF SOFTENED SPLENDOUR.

Serenade.

Words by H. SMITH.

Music by CIRO PINSUTI.

LONDON: "MUSICAL JOURNAL" OFFICE, 22, PATERNOSTER ROW. Price 1d.; Tonic Sol-fa, 1d.

*Andante. cres.*

TREBLE.  
ALTO.  
TENOR.  
BASS.  
ACCOMP.

In this hour of soft - en'd splen - dour, When the moon, fair Queen, on  
*cres.* *dim.*

In this hour of soft - en'd splen - dour, When the moon, fair Queen, on  
*cres.* *dim.*

In this hour of soft - en'd splen - dour, When the moon, fair Queen, on  
*p cres.* *dim.*

In this hour of soft - en'd splen - dour, When the moon, fair Queen, on  
*Andante.* *p cres.* *dim.*

*cres.* *dim.* *p*

high, Bids the stars due hom - age ren - der To their Sov'reign in the sky:  
*cres.* *dim.* *p*

high, Bids the stars due hom - age ren - der To their Sov'reign in the sky:  
*cres.* *dim.* *p*

high, Bids the stars due hom - age ren - der To their Sov'reign in the sky:  
*cres.* *dim.* *p*

high, Bids the stars due hom - age ren - der To their Sov'reign in the sky:  
*cres.* *dim.* *p*

## IN THIS HOUR OF SOFTENED SPLENDOUR.

*f Con energia.*

In this hour, O la - dy, hear me, Bid me my pas-sion prove ; With thy roy - al glance, ah !

In this hour, O la - dy, hear me, Bid me my pas-sion prove ; With thy roy - al glance, ah !

In this hour, O la - dy, hear me, Bid me my pas-sion prove ; With thy roy - al glance, ah !

In this hour, O la - dy, hear me, Bid me my pas-sion prove ; With thy roy - al glance, ah !

*p*

cheer me While I tell all my love, tell all my love,

*p*

cheer me While I tell all my love, tell all my love,

*con grazia.*

*cres.*

cheer me While I tell all my love, tell my love,..... tell my

cheer me While I tell all my love, tell all my love,

*p*

tell all my love, tell all my love,..... tell all my love, my

tell all my love, tell all my love, tell all my love, my

love,..... tell my love,..... tell all my love, my

tell all my love, tell all my love,..... tell all my love, my

## IN THIS HOUR OF SOFTENED SPLENDOUR.

cres. *molto.* *rall.* *pp a tempo.*  
 love..... In this hour of soft-en'd splendour, When the  
 cres. *molto.* *rall.* *pp a tempo.*  
 love..... In this hour of soft-en'd splendour, When the  
 p cres. *molto.* *rall.* *pp a tempo.*  
 love..... In this hour of soft-en'd splendour, When the  
 p cres. *molto.* *rall.* *pp a tempo.*  
 love..... In this hour of soft-en'd splendour, When the  
 moon holds court on high, Hear, oh! hear me hom-age ren-der, And give me sigh for sigh,  
 moon holds court on high, Hear, oh! hear me hom-age ren-der, And give me sigh for sigh,  
 moon holds court on high, Hear, oh! hear me hom-age ren-der, And give me sigh for sigh, for  
 moon holds court on high, Hear, oh! hear me hom-age ren-der, And give me sigh for sigh,  
 give sigh for sigh, for sigh, for sigh.....  
 give sigh for sigh, *rall.* for sigh, for *pp* sigh.....  
 sigh..... for sigh.....  
 give sigh for sigh, for sigh, for sigh.....  
*p rall.* *en - tan - do.* *pp*

## IN THIS HOUR OF SOFTENED SPLENDOUR.

*p* *cres.* *dim.*

See, the gen - tle moon now pa - leth In the ra - diance of the  
*p* *cres.* *diss.*

See, the gen - tle moon now pa - leth In the ra - diance of the  
*p* *cres.* *dim.*

See, the gen - tle moon now pa - leth In the ra - diance of the  
*p* *cres.* *dim.*

See, the gen - tle moon now pa - leth In the ra - diance of the  
*p* *cres.* *dim.*

*cres.* *dim.* *p*

dawn, And in pure white robe she sail - eth, All her queen-ly glo - ries gone:  
*cres.* *dim.* *p*

dawn, And in pure white robe she sail - eth, All her queen-ly glo - ries gone:  
*cres.* *dim.* *p*

dawn, And in pure white robe she sail - eth, All her queen-ly glo - ries gone:  
*cres.* *dim.* *p*

dawn, And in pure white robe she sail - eth, All her queen-ly glo - ries gone:  
*cres.* *dim.* *p*

*f Con energia.* *p* *f*

In this hour, O la - dy, hear me, Bid me my pas sion prove; With thy roy - al glance, ah!  
*p* *f*

In this hour, O la - dy, hear me, Bid me my pas sion prove; With thy roy - al glance, ah!  
*p* *f*

In this hour, O la - dy hear me, Bid me my pas sion prove; With thy roy - al glance, ah!  
*f* *p* *f*

In this hour, O la - dy, hear me, Bid me my pas sion prove; With thy roy - al glance, ah!

## IN THIS HOUR OF SOFTENED SPLENDOUR.

*p*

cheer me While I tell all my love, tell all my love,  
cheer me While I tell all my love, tell all my love,  
cheer me While I tell all my love, tell my love,..... tell my  
cheer me While I tell all my love, tell all my love,

tell all my love, tell all my love,..... tell all my  
tell all my love, tell all my love, tell all my  
love,..... tell my love,..... tell all my  
tell all my love, tell all my love,..... tell all my  
love,..... my love.....

cres. molto. —————— rall.  
cres. molto. —————— rall.  
cres. molto. —————— rall.  
cres. molto. —————— rall.

## IN THIS HOUR OF SOFTENED SPLENDOUR.

*pp a tempo.*

In this hour so soft and ten - der, When the moon for - gets to  
*pp a tempo.* —————— > ——————

In this hour so soft and ten - der, When the moon for - gets to  
*pp a tempo.*

In this hour so soft and tender, When the moon forgets to  
~~weep a tear~~

In this hour so soft and ten - der, When the moon for - gets to

*pp a temp*

shine, And the day breaks forth in splen-dour, Say, say thou wilt be mine,

shine, And the day breaks forth in splen-dour, Say, say thou wilt be mine,

shine. And the day breaks forth in splen-dour, Say, say thou wilt be mine,

shine, And the day breaks forth in splen-dour, Say, say thou wilt be mine,

A musical score page showing a single system of music. The key signature is one sharp, and the time signature is common time. The music consists of two measures. The first measure starts with a bass clef, followed by a dotted half note, a quarter note, and a eighth note. The second measure starts with a bass clef, followed by a eighth note, a quarter note, and a eighth note. The dynamic marking 'ff' (fortissimo) is placed above the notes in the first measure. The page number '10' is at the bottom right.

A musical score page showing a single staff with six measures. The first measure has a common time signature. Measures 2 through 5 have a 2/4 time signature. Measure 6 has a 3/4 time signature. The music consists of eighth-note patterns.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef and a key signature.

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' (circle) above it. The music includes various note heads, stems, and rests, typical of classical notation.

thou wilt be mine, be mine, be mine.....

**p** all : en : tan : do pp

1

# EXCELSIOR!

THE CELEBRATED DUET ARRANGED FOR FOUR VOICES.

LONDON: "MUSICAL JOURNAL" OFFICE, 22. PATERNOSTER ROW, Price 3d.; Tonic Sol-fa, 1d.

Words by LONGFELLOW.

Music by MICHAEL BALFE.  
SOPRANOS.

VOICE.

Molto moderato.

PIANO.  $\text{♩} = 72$

The shades of

night were fall - ing fast As thro' an Al - pine vil - lage pass'd

A youth who bore, 'mid snow and ice, A ban - ner with the strange de-vice :

"Ex - cel - si - or!" "Ex - cel - si - or!"  
"Ex - cel - si - or!" "Ex - cel - si - or!"  
"Ex - cel - si - or!" "Ex - cel - si - or!" His brow was  
"Ex - cel - si - or!" "Ex - cel - si - or!"

To his friend, J. R. GRIFFITHS, Esq., Mus. Bac.

# BELL UPON ORGAN.

*CHORUS (unaccompanied) for S.C.T.B.*

WORDS BY DR. GEORGE MACDONALD.\*

Music by CHARLES DARNTON.

LONDON: "MUSICAL JOURNAL" OFFICE, 22, PATERNOSTER ROW. Price 2d.; Tonic Sol-fa 1d.

Maestoso moderato.  $\text{J}=88.$

Soprano, Contralto, Tenor, Bass.

Said the Bell,

Said the Bell, said the Bell,

Said the Bell, said the Bell,

"It's all ve - ry well..... To be the big Or - gan be -

(For Practice only.)

"It's all ve - ry well, It's all ve - ry well To be the big Or - gan be -

"It's all ve - ry well, It's all ve - ry well To be the big Or - gan be -

"It's all ve - ry well, It's all ve - ry well To be the big Or - gan be -

... low,..... It's all ve - ry well To be the big Or - gan be -

\* By the Author's kind permission.

( 69 !

ACCOMP. (ad lib.).

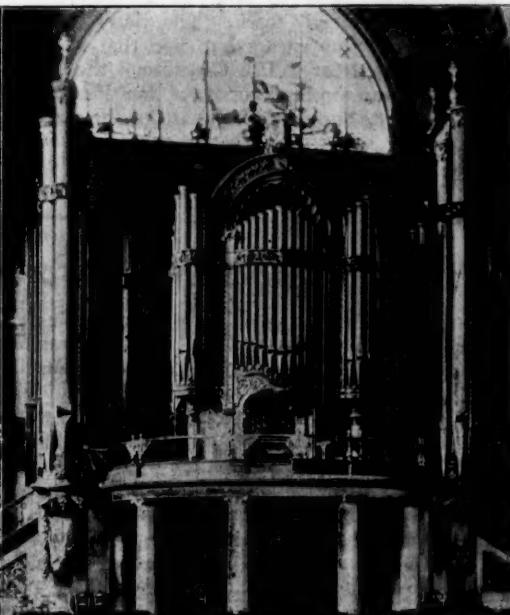
player. Even yet, Dr. Peace is constantly tempted across the Border when new organs have to be opened. And why not? Who can perform the duty better?

In 1870 Dr. Peace was elected organist to the University of Glasgow; and after leaving Trinity Congregational Church he was successively organist at St. John's Episcopal Church (1873), Maxwell Parish Church (1875), and Hillhead Parish Church (1876). In 1879 he was elected organist to the Cathedral, and there he remained until called to Liverpool in 1897. I could write at length of his work in Glasgow, especially at the Cathedral, and in Scotland generally, but space is limited. He regarded his Glasgow organ (it has since been enlarged) as the finest instrument north of the Tweed. But he was never satisfied with the hesitating appreciation which the public gave to organ music. "Here am I," he said in 1894, "after having given quite 300 recitals in and around Glasgow, obliged to confess that organ-playing, *in itself*, remains powerless to attract an appreciative audience. I declare that one might as well be organist to the Necropolis, so far as any good has been done in this direction. Of course there are the select few who really understand and like the instrument, but the many would rather hear a concertina, or something of that sort." Dr. Peace must have been in a pessimistic mood when he spoke thus. The "many" are not to be seriously thought of at all in connection with organ music, but I do not know any recital organist who can draw better or more appreciative audiences than Dr. Peace.

His style is well known, and it is in many respects his own. Its distinguishing features have been described as a beautiful clearness and an imitable feeling for tone-colour. He seizes on the possibilities of his music with unerring instinct; his tone-combinations are always pleasing, and his judgment as to balance and, so to speak, perspective, is never at fault. His method is cunningly devised to unfold the form of the pieces he plays, and the attentive ear traces throughout an orderly sequence of development. In such a piece, for instance, as the last movement of Mendelssohn's 4th Sonata, the fugue subject at its successive entries stands out from its counterpoints with a distinctness like that achieved by the pianist's varied touch; and the apparent flexibility of the stiff mechanical apparatus of the organ proclaims in no uncertain voice the genius of the master.

I have heard some foolish people object that Dr. Peace plays too many "arrangements" and too little "legitimate" organ music. This is nonsense. Look through all his old programmes and you will find that he has played all Bach's best preludes and fugues, Mendelssohn's sonatas, Handel's concertos, and a vast amount of what is called legitimate organ

music besides. But he has his own ideas about "arrangements." "What is organ music?" he asks, in effect. "Surely music that can be made effective on the organ. Mind, several things are essential. First of all the music must be good in itself and suitable for performance on the organ. Then the arrangement must be skilfully done, the organ must be adequate, and the performer capable. This combination is absolutely necessary, and I venture to say that performers often fail from lack of one or more of these factors. As a matter of fact, arrangements are far more difficult to play than original music. To play a Bach fugue you require fair technique and steadiness as to time; there is little change of registration needed, and little demand on one's artistic feeling. But to play a good arrangement well requires far finer judgment, greater power of adaptation, and indeed all the powers that go to make an artiste." This puts the case convincingly. The latter-day organist cannot do without arrangements. Some few years back Dr. Peace declared, when examining at the Royal College of Music, that concert organists can never be bred on our present system of



THE ORGAN IN ST. GEORGE'S HALL, LIVERPOOL.

education. "Sir Walter Parratt had brought up the young people beautifully on Bach and Rheinberger, but I need not say that recitalists who depended on Bach and Rheinberger would play to empty seats. The organ is an orchestral instrument, and music that fully utilises its resources demands a totally different style of playing from that suitable for the so-called pure organ music."

Dr. Peace thinks that the general level of

organ-playing is decidedly higher than it was thirty or forty years ago. But his experience as an examiner at the R.C.O. has been a little disappointing. "There are plenty of good level players," he says, "but genius is hard to find. We have few organists to-day like Wesley, and no church organist I ever heard could beat Stainer." Dr. Peace had specially good means of judging in this respect, for while in Scotland he was constantly being called in to adjudicate on the candidates for church appointments. He thinks this is on the whole the best system. "Any organist would, as a rule, rather play to an expert than to Tom, Dick, and Harry." What is the Doctor's plan? Well, the candidates each play a piece of their own selection, a piece at sight, transpose a hymn-tune or two, perhaps play from a vocal score, and answer a few questions. He sets most store by transposing, and unfortunately "that's the part of the business in which most candidates fail. They never shirk the test altogether, but they often make a mess of it." The Doctor illustrates the usefulness of transposing by a story from his own experience. On one occasion Madame Rudersdorf had been engaged to sing at a concert in a Scotch provincial town. The lady had a temper, and was enraged to find that she had been engaged for "The Creation," the music of which was too high for her. Dr. Peace was the organist, and when he heard of the circumstances he said: "We'll get out of this difficulty all right." When the lady's solos came

on he quietly transposed them to a lower key, and the high notes gave Rudersdorf no trouble. In the artistes' room afterwards she came massively forward to the blushing accompanist. "Let me embrace you, Mr. Peace; do let me embrace you," she said. You may ask the Doctor himself whether he fell into those outstretched arms! The Doctor is always genial, and often witty. Some years ago he was asked to give a recital at a country church, and a solo from "The Creation" was in the programme. "I hope," he wrote to the local organist, "I hope you have a copy of Haydn's work. You can't expect me to bring the whole *Creation* with me." Once he was testing a short leet for an Edinburgh church. One of the candidates, an M.A. and a Mus.Doc., began to recommend himself on the strength of his academical distinctions. Dr. Peace heard him out, and then, adjusting his pince-nez, remarked quietly: "Ah! we want an *organist* here."

Dr. Peace, I ought to add, took his Mus.Bac. degree at Oxford in 1870, and five years later (the earliest possible date) he obtained his Doctor's degree. His published compositions include two organ sonatas, two complete services in D, a church cantata, "St. John the Baptist," a setting of Psalm 138, and several arrangements for the organ. And who does not know that fine tune of his which has so helped to make the popularity of Dr. Matheson's hymn, "O Love, that will not let me go"?

### *Concerning Carols and Caroling.*

ALTHOUGH in recent years the practice of singing carols at Christmas and at Easter has rapidly spread in our parish churches, dissenting chapels, and great cathedrals, it is really of very ancient origin, and carries us back to the time when "Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances," and answered back the chorus of the men, "Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath he thrown into the sea" (Exodus xv. 20).

The literal meaning of the word carol is *choral dance*\*; a song accompanying a dance; a song of joy and praise. It is doubtless difficult sometimes to distinguish between what may be designated a hymn and what a carol. St. Augustine says: "Do you know what a hymn is? It is singing with the praise of God. If you praise God and do not sing, you utter no hymn. If you sing, and praise not God, you utter no hymn. If you praise anything which does not pertain to the praise of God, though in singing you praise, you utter no hymn." From

the earliest ages many songs have been used in religious worship which do not come within the above definition, and are more or less of the nature of carols. Bearing in mind the literal meaning of the word (*choral dance*), we find frequent reference to such exercises in the Old Testament; as when King David brought the ark from Obededom he laid aside his royal robes, and, clothed in an ephod of linen, he danced before the Lord (1 Chron. xv. 25).

We find dancing recorded as forming part of Divine worship again and again. In Psalm cxlix. we have this injunction: "Let the children of Zion be joyful in their King. Let them praise His name in the dance." So in the next psalm we read, "Praise Him with the timbrel and dance." So also the wise man says, "There is a time to weep, and a time to laugh, a time to mourn, and a time to dance." Again, in the parable of the Prodigal Son, our Lord alludes to the custom without expressing any disapprobation.

There is scant evidence to show that singing and dancing were ever practised in the Christian Church. In some places it was tolerated under certain conditions, but we find the Third Council

\* Old French, *carole*. Italian, *carola*.

of Toledo (580) forbidding dances in churches; further ecclesiastical condemnation followed in succeeding centuries, until the dances ceased, but the carol remains and increases in popularity as the seasons come and go—a “survival of the fittest,” and now no longer relegated to the chapmen who used to wander about the streets at Christmas time vociferating “God rest you merry gentlemen,” but have taken a place in the services of the church, where they are growingly appreciated. The writer will not soon forget a service in Westminster Abbey on Boxing day, where at the afternoon service, instead of the usual anthem, a number of carols were sung by the choristers amid surroundings most impressive, and to a vast assemblage of persons who had joined in evening prayer.

Recurring to the word *carol*, we find that it has been used in the English language for at least six hundred years. In the thirteenth century it was used by Robert of Gloucester, and a century later by Chaucer. In his “Knight’s Tale” we read

“What ladies fayrest ben, or best dancing,  
Or which of ‘hem can *carole* best or sing,  
  
Of all this now I make no mention.”

We find the same word adopted by Gower, Shakespeare, Milton, and Dryden. Not only did our poets adopt the word, but they were contributors to our carol literature. Among them may be mentioned George Wither, Ben Jonson, Bishop Hall, George Herbert, Jeremy Taylor (who maintains that the *Gloria in Excelsis* was the first Christmas carol), Nahum Tate (“While Shepherds Watched their Flocks by Night”), Charles Wesley (“Hark, how all the Welkin Rings”); while, coming to more modern times, we have among our carol writers the names of Dr. James Mason Neale, Baring-Gould, and R. R. Chope.

Let us hark back two hundred and fifty years and listen to the carol of George Wither:—

“So now is come our joyfulst feast;  
Let every man be jolly;  
Each room with ivy leaves is drest,  
And every post with holly.  
Though some churls at our mirth repine,  
Round your foreheads garlands twine,  
Drown sorrow in a cup of wine,  
And let us all be merry.

Now every lad is wond’rous trim,  
And no man minds his labour;  
Our lasses have provided them  
A bagpipe and a tabor;  
Young men and maids, and girls and boys,  
Give life to one another’s joys;  
And you anon shall by their noise  
Perceive that they are merry.

Now all our neighbours’ chimneys smoke,  
And Christmas blocks are burning;  
Their ovens they with baked meat choke,  
And all their spits are turning.  
Without the door let sorrow lie,  
And if for cold it hap to die,  
We’ll bury’t in a Christmas pie,  
And evermore be merry.

Then, wherefore, in these merry days,  
Should we, I pray, be duller?  
No, let us sing some roundelay,  
To make our mirth the fuller.  
And, while we thus inspired sing,  
Let all the streets with echoes ring;  
Woods and hills, and everything,  
Bear witness we are merry.”

The carols of Christmas Eve have always been a source of enjoyment, not only on the part of the serenaded, but also on the part of the serenaders, with their carols and part songs. Thus Wordsworth expresses his appreciation of a midnight song:—

“The minstrels played their Christmas tune  
To-night beneath my cottage eaves;  
While, smitten by a lofty moon,  
The encircling laurels, thick with leaves,  
Gave back a rich and dazzling sheen,  
That overpowered their natural green.

Through hill and valley every breeze  
Had sunk to rest with folded wings;  
Keen was the air, but could not freeze,  
Nor check the music of the strings;  
So stout and hardy were the band  
That scraped the chords with strenuous hand.

And who but listened? till was paid  
Respect to every inmate’s claim;  
The greeting given, the music played  
In honour of each household name,  
Duly pronounced with lusty call,  
And ‘Merry Christmas’ wished to all!”

Of the musicians who have set these songs to music, we find the names of Dr. Gauntlett, Sir Arthur Sullivan, and Sir John Stainer, with one of whose stanzas these notes may appropriately conclude, conveying, as it does, a very beautiful and seasonable lesson:—

“Know then, dear brother, in these Christmas hours,  
Sorrow, like snow, will melt if He but smile;  
And if He clothe thy wintry path with flowers,  
Amidst thy mirth think on His thorns awhile.”

#### FROME AND DISTRICT FREE CHURCH CHORAL UNION.

AN excellent performance of “The Messiah” was given by this Union on December 6th, under the capable conductorship of Mr. F. C. Tucker, who is to be congratulated upon the manner in which the work was rendered, for he seemed to infuse some of his own musical enthusiasm into the choir, and in nearly every number there was a promptitude of attack, careful attention to the lights and shades of expression, and to the conductor’s baton, and a smoothness of vocalisation that one expects in the interpretation of Handelian compositions. The solos were very effectively rendered by local singers, viz.—Miss Elsie Button and Miss Mayes (sopranos); Mrs. Hedley Coombs (contralto); Mr. W. B. Harvey and Mr. Walter Rawlings (tenors); Mr. Fred C. Tucker and Mr. R. J. Wheeler (bass). Mr. Roland White, L.R.A.M., was at the organ, and accompanied with excellent judgment.

## Recital Programmes.

PAIGNTON.—At the Wesleyan Church, by Mr. Purcell  
J. Mansfield, L.L.C.M., A.R.C.O.:-

Introduction and Fugue .....	Rheinberger
(Sonata in G sharp minor, Op. 175).	
"Chorus of Angels" .....	Scotson Clarke
Elevazione, Op. 39, No. 3 .....	Ravanello
Evening .....	Hollins
March Solemnelle .....	Mailly
Extemporisation (on a given theme) .....	
Grand Offertoire in D .....	Batiste

BRIXTON.—In the Independent Chapel, by Mr. H. Moreton, Mus. Bac., F.R.C.O.:-

Overture to "Athalie" .....	Mendelssohn
Andante con moto, from Symphony in C minor,	Beethoven
Grand Sonata, No. 8, Op. 132 .....	Rheinberger
Melodie in E .....	Rachmaninoff
Concert Variations .....	Archer
Barcarolle .....	Rubinstein
Improvisation .....	
Coronation March .....	Tschaiikowsky

In the same Church, by Mr. C. W. Perkins, Birmingham:-

Scherzo in A minor .....	W. T. Best
Allegro in D, "Village Festival" .....	Wareing
Prayer, "Giusto Ciel" .....	Rossini
Organ Sonata in C minor (on Psalm 94)	Julius Reubke
Adagio Symphonique in A flat .....	Grieg
Intro. and Var. on Theme in the Bass .....	B. Haynes
Scherzo Caprice in A minor .....	Bernard
Overture to "Tannhauser" (by request) .....	Wagner

SEAFORTH.—In the Wesleyan Chapel, by Mr. Frank Griggs, L.R.A.M., A.R.C.O.:-

Sonata in C minor .....	Mendelssohn
Andante Pastorale .....	Stephens
Cantilène and Grand Chœur .....	Salomé
Melody in G .....	Guilmant
Ballade in B flat minor and Caprice in F, Wolstenholme	
Fugue in D .....	Bach
Allegretto grazioso .....	Tours
Andantino in D flat .....	Chauvet
Allegretto .....	Hopkins
Toccata in G .....	Dubois

HECKMONDWIKE.—In Upper Independent Chapel, by Mr. Charles Stott:-

Fantasia in B flat minor .....	E. Silas
Andante Cantabile in F .....	J. Rheinberger
Intermezzo in D flat .....	Alfred Hollins
Reve Angélique .....	Anton Rubinstein
Prelude and Fugue in C Minor .....	J. S. Bach
Sonata in C minor .....	J. Rebke
Variations on the tune "Hanover" .....	E. H. Lemare
Poëan .....	Basil Harwood
March—Imperial .....	Eward Elgar

SOUTHSEA.—In Christ Church, by Mr. E. Stanley Jones, F.R.C.O.:-

Toccata and Fugue in D minor .....	Bach
Barcarolle .....	Lemare
Fantasia on "St. James" .....	C. E. Stephens

## A Choirmaster's Experience of London Life.

RETURNING home late one very wet and dreary night, after a long and tiring rehearsal for the Non-conformist Choir Union Festival, I was accosted in the deserted street by a woman, who seemed to spring upon me in a most mysterious manner. At first I paid no attention to her remarks, but passed quickly on. I was, however, not permitted to go on alone, as the woman persisted in following me, and I was compelled to abandon my own thoughts and listen to her story. Her tone of voice, her tears, and her dress (which the dim gaslight enabled me to see betokened signs of better days) convinced me that the woman was not an ordinary beggar, and that she was in some distress. I therefore stopped, and listened to her story. With clasped hands and beseeching tones she told me that in a neighbouring lodging-house she had two children, one three and one five years old, and that unless she could get the money for the night's lodging by twelve o'clock they would be turned into the street, and what they would do that wet night out in the cold she did not know. In one hand she had some crochet work, which she said she had all the evening been trying to sell, but without success, and in the other hand was a paper bag, containing a twopenny loaf,

which had been given her. "We shall not starve; but, kind gentleman, for God's sake save my two dear children from being driven out into the streets such a night as this." Such an appeal was irresistible; but was it a true story? The moment the woman found I was testing the truth of her appeal, she said she did not want the money, and if I would only go with her to the lodgings I should be convinced all she was saying was perfectly accurate, and I could pay the woman in charge of the house myself. This appeared very straightforward, and though it was now after eleven o'clock and I was wearied with the evening's heavy rehearsal, I felt this was a case that must be inquired into. I therefore instructed the woman to lead the way to the lodgings and I would see what could be done. From the main road we turned into a narrow side street and through one or two other back streets till we came to what I knew to be one of the worst streets of the district—the haunt of thieves and the scene of almost nightly fights and drunken brawls. For the moment I was tempted to decline to go any further, but the thought of what might happen to the two children if I did so, induced me to proceed. I turned my eyes in all directions, hoping I might see a con-

stable of whom I might make some inquiry, but, as usual when wanted, I could not find one. There was nothing for it, then, but to proceed with the woman and run all risks. At length we came to a house in front of which was a gas-lamp on which was written "Lodgings for Travellers." Into this house my leader invited me. I went as far as the door, but thought it prudent to proceed no further. This was, however, far enough for my purpose. I found what was called a kitchen, which was very dirty and barely furnished. In this small apartment there were eight or ten men of the worst type of character. Their features were revolting, their clothes were filthy, and their general appearance was not assuring. There were also five or six women, most of them middle-aged and apparently of the "flower-girl" class. One of them was enjoying a pipe over the small fire that burned in the grate. On asking for the proprietor of the establishment, a woman better dressed than the others, came forward and said she was manager of the house. "Is it true," said I, "that you will turn out of doors this woman and her two children at twelve o'clock if the night's lodging is not paid?" Before she could reply one of the roughest of the men, with a coarse voice, said: "Yes, gov'nor, it's true; the 'kids' are upstairs." Turning to the manager I inquired if she did not consider that very harsh proceedings on such a night as that. Evidently she thought it was rather severe, but she said "I am not the owner, I only have to see that

the money is paid, and if it is not paid I have to make it up myself." "That's perfectly true," said one of the women, "it's the rule of the house. I saw a woman and five children turned out the other night because they could not scrape the rent together." Inquiring what the children were doing upstairs, the woman in charge told me that she had put them to bed while their mother was out trying to get money, and I was urged to go upstairs to see them for myself. I, however, dared not accept that invitation for fear I might have some difficulty in getting to the front door again. "And do you really mean to tell me," I asked, "that at twelve o'clock you will take these children out of bed and put them into the street?" "Yes," was the reply, "I am bound to do it." "And what is the rent?" I inquired. "One shilling, and nothing less; that is for a bed and a-half!" Judging by the looks of the house and the lodgers who occupied it, it was dear at the price, but better than the streets. The rent was therefore paid, and after I left, the mother came running after me, and with clasped hands, said: "May the Lord bless you, sir, for your kindness. But would you buy me a halfpenny-worth of tea to drink with this loaf?" It was a revelation to me that tea could be purchased in such a small quantity. My night's experience brought vividly before me the distress there is in this great London, and the difficulty many have in even keeping themselves and their children from starvation.

### Echoes from the Churches.

*A copy of "The Chormaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph is under "Heckmondwike." Will the writer apply, as his address was not sent?*

#### METROPOLITAN.

**BAYSWATER.**—A highly creditable performance of Farmer's oratorio, "Christ and His Soldiers," was given on December 17th in the West London Baptist Central Church by the choir, under the direction of Mr. Arthur Berridge, for the benefit of the choir funds. The principals were Madame Hettie Stammers Whyte (soprano), Miss Fanny Littleford (contralto), Mr. Robt. A. Kingston (tenor), and Mr. Alfred Jones (bass). Mr. Fredk. Meen was at the organ and Mr. Archie Huxley at the piano. Rev. W. J. Potter, pastor of the church, presided.

**CITY.**—Mr. T. R. Croger will give three lectures in South Place Institute, Finsbury, on January 15th, 22nd, and 29th, on "Wood Wind Instruments," "Brass Instruments," and "Stringed Instruments." Instruments will be exhibited and played upon at each lecture. Admission is free, with a collection.

**CLAPTON.**—An interesting ceremony was performed at the Downs Baptist Church on Friday, December 14th. The occasion was the annual choir social, and the important item of the evening was a presentation to the organist and choirmaster, Mr. W. C. Webb. In July last, this gentleman attained the well-deserved distinction of the Fellowship

degree of the Royal College of Organists, and the event was deemed a good opportunity to present Mr. Webb with some token of the high regard felt towards him. The Fellowship hood, cap, and gown, together with a gold watch, were therefore purchased, and in the name of the church and the choir these gifts were presented by the pastor, Rev. F. G. Benskin, M.A. In a short, direct speech, Mr. Benskin bore testimony to the excellent work which Mr. Webb has accomplished. Not only in the Downs Church is Mr. Webb's good influence felt, but the music of the neighbouring Churches also bears the stamp of improvement, largely due to his work in the local Choir Union, of which he has been conductor for some years.

**LAMBETH.**—A performance of the cantata collated under the auspices of the Baptist Union, and entitled "Our Fathers' God," was successfully given at Upton Chapel on December 11th by the united choirs of Rye Lane, Peckham (Rev. J. W. Ewing, M.A., B.D.), and Upton Chapel. Mr. H. Ford Benson was at the organ and Mr. J. E. Green conducted. The solos were rendered by members of the two choirs alternately.

**MUSWELL HILL.**—We regret to learn that Mr. Edgar A. Smith, the esteemed organist of the Congregational Church, has been obliged to resign his position owing to ill-health. He is now taking a

six months' rest cure in the country. His many friends hope this will result in a complete recovery.

**NOTTING HILL.**—At the Ladbroke Grove Baptist Church on December 6th a concert was given in aid of local charities. The first part was miscellaneous, and the following artists gave their services:—Mrs. Cuff, Miss Dora Franklin, Mr. G. Medland, Mr. H. Medland, Mr. A. J. Gregory, Mr. D. McNaughton Hope, and Master Robert Callow (violinist). Part 2 was Gaul's "Ruth," which was rendered by the church choir. Mr. Harold Medland presided at the pianoforte, Mr. Arthur Hill, A.R.C.O. (organist, West Kensington Congregational Church), at the organ, and Mr. Henry C. Hart, organist of the church, conducted.

#### PROVINCIAL.

**ALDERSHOT.**—On December 5th, in the Baptist Tabernacle, the sacred cantata, "The Great Light," was given. The choir consisted of about twenty voices, and all who listened to the performance agreed that it was excellently rendered. The choir followed the baton of the conductor, Mr. C. Pratt, very carefully, and the attack from first to last was splendid. Miss Reavall was at the organ. The solos were taken by members of the choir. The pastor, Rev. G. Kemp, who spoke for a few minutes, said the concert had given him great pleasure, as the entire performance was sustained by the choir without outside help; and as it was the first work of the kind attempted, it reflected great credit on the choir and conductor.

**BOURNEMOUTH.**—The jubilee of Richmond Hill Congregational Church was recently celebrated with much enthusiasm and rejoicing. During the past year a large sum of money has been subscribed for various purposes, amongst others the purchase of a new organ and payment of the debt on one of the branch churches. The new instrument was built by Messrs. Lewis and Co., and the opening recitals were given by Mr. C. W. Perkins, of Birmingham. The old organ has been overhauled and rebuilt in Charmminster Road branch Church, and was opened by Mr. Enos J. Watkins, F.R.C.O., the organist of Richmond Hill Church.—On December 12th Dr. J. E. Borland gave two recitals on the new organ in St. Mark's Presbyterian Church, which were greatly enjoyed. The vocalists were Miss Lilian Vernon and Messrs. W. H. Hardick and T. Lang Burgoyne, all of whom sang exceedingly well. The accompaniments were in the capable hands of Dr. Borland, Mr. Allan Biggs, F.R.C.O., and Mr. Fred Brazier, the esteemed organist of the church. The choir gave a good rendering of "O Worship the King" (Nichol). On Sunday evening, December 9th, a Service of Praise was given in the church, when popular hymns, special anthems, and organ voluntaries by Mr. Brazier were given.

**CASTLEMERE.**—The choir of William Street U.M.F. Church were the promoters of a two days' bazaar, they having promised to raise £150, which is half the cost of the renewal of the organ. The receipts on the first day were £75 8s. 8d. From subscriptions and other sources, they had in hand £209 8s., making the total £284 16s. 8d.

**DUBLIN.**—A new organ has just been placed in Blackhall Place Methodist Church and was opened by Mr. Henry Love, organist of Adelaide Road Presbyterian Church. The organ was erected by Mr. August Gern, of Chiswick, and received high

praise from the local critics, the tone being much admired, while the pneumatic action was praised very highly. Mr. Andrew Carnegie contributed to the cost, under the usual conditions.

**HECKMONDWIKE.**—A recital was recently given on the fine organ in Upper Independent Chapel by Mr. Charles Stott, organist of All Saints' Church, and to the Festival Choral Society, Bradford. The programme will be found in another column. Mr. Stott is well known as a brilliant performer, and his fine playing gave much pleasure to a fairly large audience. The *pièce de résistance* was undoubtedly Julius Reubke's Sonata in C Minor (founded on the ninety-fourth Psalm), which is not often to be found in organ recital programmes, probably owing to the great demands it makes on the performer. However, Mr. Stott gave a splendid reading of this fine work, and the applause at its conclusion was very hearty. Agreeable variety was given to the programme by the violin solos of Mr. J. S. Bridge, a prominent member of the Hallé Orchestra, who performed his part with true artistic skill. The promoters hope to arrange a series of recitals by eminent organists during future seasons, if sufficient support is forthcoming.

**KING'S LYNN.**—The Mayor of King's Lynn this year is Mr. G. E. Rose, the highly esteemed choirmaster of New Conduit Street Congregational Church, a position he has held, with much benefit to the church, for more than thirty years. His musical tastes have caused him to be identified with most musical enterprises in the town during the past three or four decades, and at the present time he is chairman of the committee of the Musical Society.

**LINDLEY** (Huddersfield).—Anniversary services were recently held in Zion Chapel. During recent years, the school anniversary hymns have been repeated, and, as usual, this custom was again adopted at the morning and evening services. The scholars sang their hymns and anthems most commendably, more especially so considering that six months have elapsed since their first rendering. Mr. S. E. Worton, the organist and choirmaster, was at his usual place at the fine organ, and directed the music. The anthems sung were "Break forth into joy" (Barnby), "O Lord, our Governor" (Gadsby), and "Hallelujah Chorus" (Beethoven). Collections were made for the trust fund.

**LYTHAM.**—Mr. Charles C. Pearson, the able choirmaster of the Congregational Church, has been presented with an address and a purse containing £27 on resigning his position owing to removal to London.

**NOTTINGHAM.**—The Carlton U.M.F. Chapel, which has been closed for two months for alterations, decoration, and installation of a pipe-organ, was reopened last month. Mrs. William Brettle formally opened the organ. A short organ recital was given by Mr. Hibbert, Mus.Bac., F.R.C.O. In the evening an organ recital and musical service was held.

**REIGATE.**—The choir of the Congregational Church gave their annual "Invitation Concert" in the Town Hall recently, when a large audience assembled. The excellent programme provided had a most hearty reception, the enthusiasm increasing with each successive item. The choir, under the more than able conductorship of Mr. F. J. Buckland, acquitted themselves in their best style, and sustained their reputation as winners

on two occasions of premier awards at the Nonconformist Choir Union Festival at the Crystal Palace. They opened the programme with Motet No. 1, "O God when Thou appearest" (Mozart), sung in perfect time and tune, and a little later gave exquisite renderings of the anthem, "Send out Thy light" (Gounod), and the chorus from Mendelssohn's "St. Paul," "O, great is the depth." In the second part of the programme, which was of a lighter character, they gave a delightful interpretation of "It was a lover" (Bridge), "A Slumber Song" (Lohr), and "Come, let us join the roundelay" (Beale), and brought the concert to a most appropriate conclusion with a choral fantasia on English airs leading to the National Anthem. Songs, violin solos, recitations, etc., were given by Misses Grace Buckland, Nellie Buss, Maggie Lucas, Ethel King, and Messrs. C. E. Andrew, J. R. Turner, J. A. Thilthorpe, J. R. Mollison, Cawley, H. W. Buckland, Leslie Piper. Miss Griggs was at the piano, and Mr. G. Oakshott at the organ. Towards the close of the concert, the Rev. Selwyn J. Evans complimented Mr. Buckland, the choir, and other artistes on their performance, and on the motion of Mr. Hall, seconded by Mr. Miller, an omnibus vote of thanks was carried by acclamation, Mr. Buckland briefly responding.

**RICHMOND (SURREY).**—Councillor A. J. Ward took the chair at the Lecture Hall, Raleigh Road, on December 8th, and an excellent programme, arranged by Mr. C. R. Dafforne, attracted a large and enthusiastic audience. The "Saturday Evenings for the People" Orchestra, conducted by Mr. E. J. Lawrence, played a very acceptable preliminary selection, and also brightened the interval between the two parts of the concert. Amongst the chief features of the programme were the recitations of Miss Florence House, a young lady with a refined style and a keen sense of humour. Another prime favourite was Miss Elsie L. V. Sparkes with her violin solos, that in the second part winning an enthusiastic encore, a like compliment being paid to Miss Madge Wells for "Annie Laurie," and to Mr. C. R. Dafforne for "Beloved, it is Morn." Other most acceptable contributions were given by Mrs. H. Deayton, Miss Lilian Lenzer, Miss Nellie House, Mr. T. W. Bishop, Mr. F. C. Wheeler, and the Double Quartette, whose part songs were excellently rendered. The artistes at this concert consisted mainly of members of the Vineyard Congregational Church Choir, of which body Mr. C. R. Dafforne is hon. secretary.

**SELBY.**—The Wesleyan Methodists of Selby showed their practical sympathy with the Selby Abbey Restoration Fund by arranging an organ recital in their beautiful building on Thursday, December 13th. Members of all denominations were present at the gathering, the chapel being full. Mr. Reginald Dixon, F.R.C.O., provided a capital programme—one varied enough to show his capabilities and to display the wonderful effects of his magnificent organ. Miss Daisie Sample (of York) kept up her reputation as the York prima donna, and Mr. George Oldroyd, violinist (an old favourite) also acquitted himself well. The collection amounted to nearly £14. We understand that Mr. Dixon has offered to give organ recitals in various places on behalf of the Selby Abbey Restoration Fund. We are glad to record this act of friendly sympathy between Nonconformity and the Church of England.

**SUTTON-IN-ASHFIELD.**—An excellent new organ has recently been erected in the Congregational church by Mr. Albert Keates. The instrument was formally opened by Miss Lawes, and the opening recital was given by Mr. Norman Hibbert, Mus.Bac., assisted by Miss Emily Hone as vocalist. The efforts of both were much enjoyed. The opening services were continued on the following Sunday, when Mr. J. F. Blasdale, of Nottingham, presided at the organ in the evening, and after the ordinary service gave a short recital on the organ to an appreciative audience. The choir, under the direction of Mr. Hirwen Slack, rendered the anthem, "What are these" (Stainer), and Miss Simpson, of Hucknall Huthwaite, tastefully rendered two solos.

**TODMORDEN.**—Last month Sir Frederick Bridge gave his lecture on the new Wesleyan Hymn Book, for the music of which he is responsible, at Hebden Bridge Chapel. The chair was taken by Mr. John Barker, an excellent amateur musician and a member of the Worshipful Company of Musicians. Mr. Barker expressed high approval of the book, mentioning several fine tunes appearing for the first time, and considered that it must rank with the best modern collections. He contrasted the modern wealth of hymns and tunes with the supply in Wesley's time, all to the enrichment of hymnody. Sir Frederick mentioned his old connection with Manchester, and how pleased he was again to come down to their hospitable county and talk about the new book. He considered it a great privilege to have been allowed to advise the Wesleyan Committee in this compilation. Sir Frederick said he had been obliged to insert some "curly" tunes, but believed in time they would be looked upon as antiquarian monstrosities. Illustrations were given by a choir under the direction of Mr. W. Williams, Mus.Bac., Mr. E. R. Dickenson being at the organ. The lecturer thanked the singers for their excellent rendering of the music.

#### MANCHESTER NONCONFORMIST CHOIR UNION.

THIS flourishing Union gave an excellent performance of "Elijah" on December 1st, and the local press speaks in high praise of the quality of the choral work. Mr. Joshua Knowles was the conductor. The principals were Madame Sadler Fogg, Miss Thompson, Mr. Webster Millar, and Mr. Albert Garcia.

ONCE, after a concert in Ohio, Mme. Patti attended a supper at which many singers and local notabilities, including Judge Matthews, were present. Supper over, Matthews pressed madame to sing, but the diva showed no inclination to oblige.

"Sing, and I'll do anything you like," pleaded Matthews.

So the vocalist sang "Home, Sweet Home."

"Now, Mr. Matthews," she began, when the song was over, "please stand on your head."

"Gracious! You're joking child," gasped the lawyer.

"Not at all," replied the singer. "A bargain's a bargain."

"So it is," answered the master of equity; "and here goes."

And up in the air went his feet, amidst the frantic applause of the assembled company.

## Nonconformist Church Organs.

RICHMOND HILL CONGREGATIONAL CHURCH,  
BOURNEMOUTH.

Erected by Messrs. Lewis and Co., Ltd., of London.  
*Choir Organ.* CC to C (61 notes).

Enclosed in separate box.

Dulciana .. . . . .	8 feet
Lieblich Gedact .. . . . .	8 "
Flauto Traverso .. . . . .	4 "
Orchestral Oboe .. . . . .	8 "
Clarionet .. . . . .	8 "
Gamba .. . . . .	8 "
Orchestral Piccolo .. . . . .	2 "

*Great Organ.* CC to C (61 notes).

Double open Diapason (wood and metal) ..	16 feet
Open Diapason (large) .. . . . .	8 "
Open Diapason (small) .. . . . .	8 "
Flute Harmonique .. . . . .	8 "
Octave .. . . . .	4 "
Flute Harmonique .. . . . .	4 "
Twelfth .. . . . .	2 <sup>3</sup> "
Fifteenth .. . . . .	2 "
Trumpet .. . . . .	8 "

<i>Swell Organ.</i> CC to C (61 notes).	
Lieblich Bourdon .. . . . .	16 feet
Geigen Principal .. . . . .	8 "
Gamba .. . . . .	8 "
Voix Celestes .. . . . .	8 "
Rohr Flöte .. . . . .	8 "
Geigen Principal .. . . . .	4 "
Mixture (3 ranks)	2 "
Contra Fagotto .. . . . .	16 "
Horn .. . . . .	8 "
Oboe .. . . . .	8 "
Clarionet .. . . . .	4 "
Vox Humana .. . . . .	8 "

<i>Pedal Organ.</i> CCC to F (30 notes).	
Great Bass .. . . . .	16 feet
Open Diapason .. . . . .	16 "
Sub Bass .. . . . .	16 "
Octave .. . . . .	8 "
Flute Bass .. . . . .	8 "
Trombone .. . . . .	16 "

### Couplers.

Choir to Pedal.	Swell Sub Octave.
Great to Pedal.	Swell Octave.
Swell to Pedal.	Swell to Great Sub
Choir to Great.	Octave.
Swell to Choir.	Swell to Great Octave.
Swell to Great.	Choir Sub Octave.

### Ten Pistons.

Two to Choir Organ.

Four to Great and Pedal Organs.

Four to Swell Organ.

Tremulant to Choir Organ.

Tremulant to Swell Organ.

Balanced Pedals to Choir and Swell Organs.

Pedal for Great to Pedal Coupler on and off.

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Draw Stops placed at an angle of 45 degrees.

Pedal Board is concave and radiating.

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## New Music.

NOVELLO AND CO., WARDOUR STREET, W.

*Prelude and Fugue in F,* by D. Buxtehude; *Prelude and Fugue on a Gregorian Subject,* by Anthony H. Pollen.—Two excellent pieces for teaching purposes, the former especially so.

*The Tempest,* by Peter Cornelius; *Come to Me, Gentle Sleep,* by F. H. Cowen; *Song of the Pedlar,* by E. Lee Williams.—Three very useful part-songs. The first is written for eight voices, and is exceedingly effective. It will make a most popular concert item. The second is graceful, with a very telling finish. The third is of a much lighter character, and goes well.

*Caprice, Berceuse, Valse Serenade,* by Joseph Holbrooke; *Minuet D'Amour,* by F. H. Cowen; *Prelude from "Nero"* and *First Entr'acte from "Nero,"* by S. Coleridge-Taylor.—The above are all for violin and pianoforte. Mr. Holbrooke's pieces are very pleasing and will interest string players. Dr. Cowen's piece is taken from his suite of Old English Dances and makes a good solo. Mr. Coleridge-Taylor's items are longer and are useful pieces.

W. REEVES, 83, CHARING CROSS ROAD, W.C.

*The Symphony Writers Since Beethoven.* By Felix Weingartner.—This is a translation from the second German edition. This volume of 160 pages deals chiefly with the works of Schubert, Schumann, Brahms, Tchaikovsky, Berlioz, Liszt, Strauss, Mendelssohn, and Saint Saëns. Anything from the pen of so distinguished a musician as Weingartner on such a subject is worthy of perusal, and this work will be read with deep interest and profit.

*Observations on the Florid Song.* By P. F. Tosi.—This is a reprint of a work first published in 1743. It is a treatise on singing, and can be studied by both teacher and pupil with advantage.

BAILLIÈRE, TINDALL, AND COX.

*The Common-Sense of Voice Development.* By Irene San Carolo and Patrick Daniel.—This work is divided into two parts, viz., the artistic view, which is dealt with by the first-named author, and the medical view, with which Dr. Daniel deals. Both, of course, write with practical knowledge, and though there are some parts that teachers of voice production may perhaps not agree with, the volume contains much useful information and food for thought.

## To Correspondents.

C. W. P. (Devonport).—The *Larghetto* about 72, and the *Allegro* about 96. We don't think the tune is published in leaflet form.

R. J.—1753 is the date.

W. W.—Calkin's "Soft Voluntaries" are very good.

G. F. C.—To rebuild your organ would be a great waste of money. It is not worth it evidently. Wait till funds can be raised for a new one.

The following are thanked for their communications:—W. E. (Eastbourne), T. C. (Birmingham), G. M. (York), W. F. J. (Gloucester), R. D. (Dulwich), W. R. O. (Falmouth), T. T. (Rams-gate), W. L. (Swansea).



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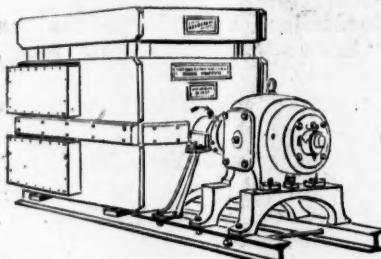
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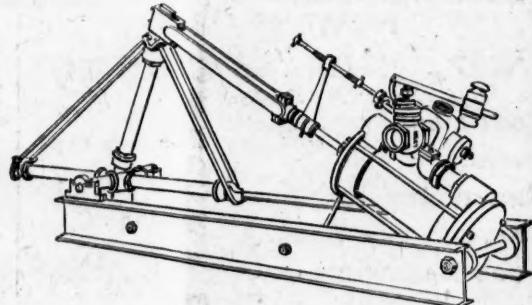
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